

JEFFERSON MONTHLY

A scenic photograph of a rocky coastline. In the foreground, a person with long brown hair, wearing a pink shirt and blue jeans, is sitting on a grassy cliff, looking out over the ocean. The middle ground features a large, dark, rocky island or headland with several tall evergreen trees. The ocean is a deep blue, with white waves crashing against the rocks. The sky is a clear, light blue.

Gold Beach

The Best Kept Secret on
Oregon's Southern Coast

The Members' Magazine of The Jefferson Public Radio Listeners Guild

June 2011



2011

Concerts Under the Stars

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SUN JUL 17



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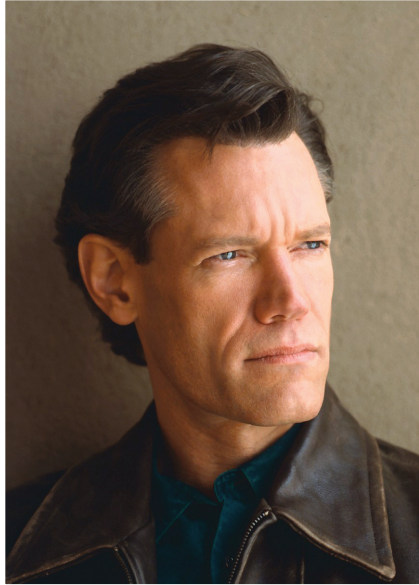
WED JUN 22



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The JPR/Cascade Theatre Performance Series presents Randy Travis in concert, June 21st (see p. 29 for details).



Britt Festival's lineup for June includes Alison Krauss & Union Station featuring Jerry Douglas, June 28 (see p. 28 for details).



ON THE COVER

The author's daughter, Athena, looks out from the bluff above Secret Beach.

PHOTO: JENNIFER MARGULIS

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PHOTO: JENNIFER MARGULIS

Indian paintbrush on bluff overlooking Secret Beach.



PHOTO: JENNY GRAHAM

Beralde (Jeffrey King) encourages Argan (David Kelly) to experience life, in Oregon Shakespeare Festival's production of *The Imaginary Invalid*.

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Tuned In

Ronald Kramer

The Holly Theatre

On April 24, 2011 the JPR Foundation took possession of Medford's historic Holly Theatre. Just as was the case when the Foundation pursued the purchase of Redding's Cascade Theatre in 1999, we have heard from a few critics who question whether the theatre is sufficiently intact to warrant "saving." The Cascade was actually in far better condition than the average historic theatre and the same can be said about the Holly.

There is a fairly short list of issues to address when restoring a historic theatre:

Is the building structurally sound and what costs might one encounter in meeting more current building codes?

What is the cost of entirely replacing the electrical and the environmental systems?

What hazardous materials need to be abated (knowing that ALL old buildings have some)?

What changes need to be made to the building to accommodate twenty-first century public expectations (while not injuring the theatre's essential historic character)?

What will the theatre's operating program be following restoration and will its revenues meet the building's operating expenses?

The single biggest mistake made in restoring a theatre is paying insufficient attention to the last item on that list. Saving and restoring an important historic building, while laudable, can't be an end unto itself. One of our assets in the Holly Theatre Restoration Project is the experience we've gained from our decade-long immersion in historic theatre restoration – including seven years' experience operating the Cascade. We've learned a great deal – and the Cascade has operated in the black ever since its doors re-opened in 2004.

Because that is what's visible, many people assume that interior decoration is a major cost but it's actually relatively small compared to infrastructure items. In the Cascade's case, however, the building's highly decorated art deco interior actually did involve atypical expense. The Holly Theatre, while extremely elegant when constructed, will be far less costly than the Cascade in terms of interior decoration.

Structural analyses conducted on the

Holly earlier this year revealed that the building was in far better condition than we had anticipated. In fact, the building got a very favorable structural report. The cost of replacing the electrical and environmental systems is more or less predictable for buildings of this type – and the building does not appear to have unusual hazardous material abatement issues for us to address.

Much of the architectural design work that now needs to be done involves adjusting portions of the building to better meet twenty-first century norms. For example, seats in the auditorium need to be larger than the 1930 originals. We also need to add rest rooms and lobby space – just as we did at the Cascade.

In short, we are fairly confident about what we know about the Holly Theatre Building – and what we don't yet know – and similarly confident about our estimates of what will be necessary to make the building shine and function effectively – just as it did when it opened in 1930.

That's the brick-and-mortar discussion.

What is more central, and I think inspiring, is the answer to Item 5. What will the building DO when completed?

As we prepared for the Cascade's Grand Re-Opening, I devoted my column to the theatre and said:

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“Just how soon the curtain will again rise on the Holly's grand stage will, in part, be significantly determined by how quickly the community, and the City of Medford, joins in the effort to expedite making that happen.”



Gold Beach

The Best Kept Secret on Oregon's Southern Coast

By Jennifer Margulis

Even in high season, the nine miles of some of the best beaches anywhere on the Oregon Coast aren't overcrowded.

PHOTO: JENNIFER MARGULIS

It's barely Spring but tiny wildflowers as delicate as porcelain are already blossoming. On the southern path of the Cape Sebastian Trail in Gold Beach, Oregon, you walk under an arched hedge of shore pine and then onto a trail with sharp switchbacks on a high bluff overlooking the Pacific Ocean.

Waves some 900 feet below crash against the massive boulders just offshore. It's so rugged and windy here that this part of Gold Beach—a town of just over 2,000 year-round inhabitants located about 300 miles from Portland—looks more like Ireland than Oregon.

Unlike better-known places on the Coast, Gold Beach is relatively undiscovered. Though there are hikers on the trails, you don't have to elbow other vista-seekers out of the way to sigh at the beauty of the natural landscape from a cliff edge. Even in high season, the nine miles of some of the

best beaches anywhere on the Oregon Coast aren't overcrowded.

And the weather's good too. According to Jeff Ferguson, director of the Gold Beach Visitors Center, there are more days where the sun comes out in Gold Beach and elsewhere in the "Banana Belt" (the region that stretches from Port Orford 30 miles south to the California border) than anywhere on the Oregon Coast.

Ironically it was my friend Melanie Mayo, who lives in Minnesota and works remotely as a webmaster, who first told me about Gold Beach. Lured by the remoteness of the area and the sunny days, Melanie and her family drove almost 2,000 miles across the country to escape the frigid winter temperatures in their own state. They rented a house, cheap during the off-season last March.

"All the snow birds where I'm from go to Florida and Arizona," Melanie told me.

Her husband, who also works remotely, and their two children were so happy they prolonged their stay through the end of April. "But this is the place to be. Cheap to stay, not too hot or too cold, and quiet."

But the biggest draw to Gold Beach—and the reason you may have heard of it even if you've never been—are the jet boat tours, which run from May 1 to Labor Day. Jerry's Rogue River Jet Boat Gift Shop manager, Kim Wykoff, says upwards of 30,000 people come from all over to go whitewater jet boating or take a scenic tour up to Agness, a town of fewer than 100 inhabitants in the Siskiyou National Forest. "It's a heck of a good time," she says.

The first time I take the kids to Gold Beach the jet boats aren't running yet so my traveling companions (ages 10, 9, 6, and 4-months) and I stay on land. On the Cape Sebastian Trail the flowers are a splash of

unexpected color on a path that is mostly greens and browns: evergreen huckleberries with pink bonnet-shaped blossoms turned towards the water; pioneer violets with scalloped leaves and yolk yellow blooms; and Bridges' brodiaea, fragile papery white flower heads like opened fans.

This coastal forest trail is filled with Sitka spruce and other hardy trees clinging to nutrient-poor soil for survival: pine-mat Manzanita, Douglas fir, Western hemlock. Later I'll learn from Clint Emerson, botanist in the Gold Beach Ranger District, that Sitka spruce are dominant because they've adapted to the maritime air, fog, and wind gusts. Their strong roots burrow deep into the soil and they don't blow over in severe storms.

Meyers Creek Beach

Just south from the base of Cape Sebastian is Meyers Creek Beach with parking at the overlooks and easy beach access.

In the tide pools we see huge orange and purple Ochre Sea Stars, coral, giant green anemones, and loads of mussels. We find perfect smooth sand dollars. My older kids collect pink and white fragments of crab shells.

We're wet, cold, and tired. The sun is already setting but still we're reluctant to leave.

More than six hours of hiking and nature exploration has given us all an appetite. We clean up and brave Nor'Wester Seafood, reputed to be among the town's best restaurants. The restaurant is named for the winds of the North West, which blow away the fog in the summer time and bring fresh air. The lights are dim and the ambiance adult, with comfortable booths, and white tablecloth service. I feel out of place with a baby and three children in tow, even though I'm wearing a long skirt and my stylish red clogs. The other tables are all occupied by moon-eyed couples sharing bottles of syrah and pinot noir. I pray the baby won't start screaming and bribe the older children not to bicker with the promise of dessert.

Out the big bay windows the kids watch the undulating waves in the estuary, a basin formed at the Rogue River mouth where fresh and salt water mix. I order fettuccini with wild mushroom and Dungeness crab (caught in the waters below), and a spinach salad. My son cleans his plate of chicken

strips and fries, and my daughters enjoy their garlicky fettuccini with real butter and cream. We all dig into the homemade cheesecake with raspberry topping and their famous chocolate bundt cake, which is dense and moist, with fudgy chocolate frosting. Like many things in Gold Beach, the food is surprisingly affordable.

"We've always had a direct approach to food—nothing cheap," says Colleen Combs, who built the restaurant in 1980 and has owned it for the last 31 years. "We strive to serve the best product available, like Chinook salmon rather than a lesser variety. Our steaks are choice beef from the best offered by distributors, and our steamers and lamb chops are fantastic." Combs says she works with local vintners to provide a variety of Oregon and California wines. She herself comes from a long line of restaurateurs. Her grandparents owned a tavern on the waterfront at the foot of Folsom Street in San Francisco and her father, Frank Harold, would tap dance for pennies on the bar when he was eight years old. Looking for the great adventure, Combs and her first husband moved to Gold Beach from the Bay Area. "We loved the bridge, we loved the beach, we loved the mountain, and the river."

But the best thing I take away from dinner is a tip from Combs' 40-something daughter, Jennifer Nourse, who is our server. "I'll tell you a secret," she whispers behind her

hand when I tell her I'm in town researching a travel article. She comes back with a hastily drawn map slipped in with the check.

"Verify the tides," she calls as I am gathering up kids and buttoning coats.

Nourse's map sketches the way to what locals call "Secret Beach" or "Hidden Beach." The trailhead is unmarked and this is one hike that is rarely mentioned in guidebooks or tourist pamphlets. It's a hike along the ocean floor, with a trail (if you can call it that) accessible only at extreme low tide.

When I ask Jeff Ferguson, he tells me the hike is truly spectacular, a rare glimpse into an ecosystem that is usually submerged. But when he checks a tide chart, he discovers that the way won't be accessible for at least three months. We haven't left yet but already I'm planning a trip back.

An Estuary with Sea Lions

Sore legs keep us from hitting another trail the next day so instead we walk to the docks that we saw from the windows of the restaurant the night before. We're in search of sea lions, which we hear before we see.

Half a dozen noisy large California Stellar Sea Lions "ARC! ARC!" at us and each other, touching noses, lumbering off the docks into the water. Several dozen white and gray seals look bored as the sun slips in

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PHOTO: JENNIFER MARGULIS

ABOVE: In addition to California Stellar Sea Lions, there are hundreds of resident and migratory seals that come to the shores of Gold Beach.

PREVIOUS PAGE: Beach walkers can hike through these underwater archways at low tide.

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Jefferson Almanac

Diana Coogle

Birds in the Cherry Tree

On one solitary, late-spring walk through a village in the south of France in 1964, I came upon a tall yellow brick wall around some private estate. Over the wall drooped the graceful arms of a cherry tree, well studded with doublets of dark red cherries dangling over my head like the original fruit of sin. I didn't need a serpent to suggest I take eat. In a wink I had snatched a double handful out of the leafy green and azure sky and was walking again, popping forbidden fruit into my mouth. The cherries were darkly sweet, as rich as pudding, bursting with juice. Young and innocent, intensely aware of the sun's warmth and the dark taste of cherries distilled on my tongue, I was awash in pure happiness.

Maybe that's why we say life is but a bowl of cherries, because from cherries comes pure happiness. Now I eat cherries off my own tree, each bite splitting open over my tongue, staining my lips with juice and filling my mouth with the taste of la Provence, of a Van Gogh sun in a cerulean sky and perfect happiness. Sometimes I double that happiness by making a chocolate-cherry tart or by dipping my cherries in melted chocolate. When it has hardened, I eat them like Stouffer's candies. In the winter when I open a jar of thick, sweet, homemade cherry jam to spread on warm toast, I bring that French geography of spring to an Oregon mountain in January – if I am so lucky as to have cherries, that is. Most years I'm not because most years the birds are.

I like my cherries ripe, but the birds aren't so picky. Day after day, they flock to my yard at first light to pick at cherries in the first blush of ripening. Though I begrudge every cherry a blue jay takes, I wouldn't mind paying with cherries for the songs of towhees and tanagers – if the birds would take the top-limb cherries and leave me the ones I can reach. But they never do.

By the time the birds fly away, wobbling drunkenly, weighed down by heavy tum-tums, I have few cherries left.

One day this spring my daughter-in-law was driving down the freeway when an owl flew out of the back of a pickup in front of her and bounced in its hard plastic way onto the shoulder of the road. Recognizing immediately what it was and what it was for, Leah stopped her car and retrieved the big

plastic owl to give to me to guard my cherries.

I didn't really think it would work. I thought maybe the owl was supposed to be a piggy bank, but because Leah had given it to me, I thought I should use it. I stuck it in my peony bed, where there

was already a pole to put it on, but it looked ridiculous there. It's not pretty, and birds don't eat peonies. Then one day, driving past a farm, I saw a plastic owl like mine up in the branches of a fruit tree, witness to my mistake and Leah's wisdom. As soon as I got home, I climbed my cherry tree and stuck my owl on a knobby little branch where he looked properly threatening. I was heartened about the value of deception. Now when the birds fly into the tree to steal my cherries, they'll see the valiant cherry guard, the defiant and dangerous enemy of small birds, sitting in wait. They'll fly off with cries of fear, and the owl will sit in the center and know. When I come along to pick my red-ripe cherries for lunch, for pies and tarts and jams, I'll stroke the owl's hard plastic back and pat him on the head. I'll praise him for preserving happiness, and if he wants any cherries, I'll gladly give them to him.

“Though I begrudge every cherry a blue jay takes, I wouldn't mind paying with cherries for the songs of towhees and tanagers...”

Diana Coogle's new book *Living With All My Senses: 25 Years of Life on the Mountain* is available for \$14 plus \$4 postage from Laughing Dog Press, Applegate, OR 97530.

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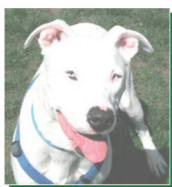
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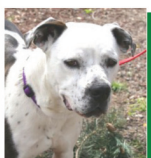
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Theater and the Arts

Molly Tinsley

Invalid/Language

In his salon onstage in the Bowmer Theatre, the hypochondriac Argan and his daughter Angelique are trying to plan Angelique's marriage. When they finally realize each has in mind a different groom, the maid Toinette remarks, "What we have here is a failure to communicate." The diagnosis resonates over in the New Theatre as well, where a middle-aged marriage is in crisis. Mary alternates between crying and loaded silence, and George, though a linguist, is incapable of verbal response. Both Moliere's *The Imaginary Invalid*, adapted by Tracy Young and Oded Gross, and Julia Cho's *The Language Archive* take shots at language as a medium for authentic connection. The two OSF productions are as different, however, as mania and depression.

People hear what they want to hear, and people lie: these abuses of language drive the broadly comic *Invalid*, directed by Young. Argan (the superb David Kelly) is obsessed with three matters—himself, his illnesses, and their remedies. No other information penetrates his private world. Pretty Angelique (Kimbre Lancaster) is merely bait to procure a doctor for a son-in-law. His other daughter Louison (Nell Geisslinger), erased by a spinal deformity, is convent fodder. In turn, Angelique's perception is distorted by adolescence and infatuation, and the homely Louison picks up only one message from the outside, that she is pretty.

Feeding on this solipsistic trio are three liars—Argan's doctor, his lawyer, and his second wife Beline. Appropriately, they are tricked into exposing their deceit when counter-lies are dangled before them which they can't resist believing. Terri McMahon's precisely timed Beline lets the mask slip when she's told Argan is finally

dead; the quack Dr. Purgon (Daniel T. Parker) is suckered by the more extreme quackery of Argan's resourceful housemaid Toinette (K. T. Vogt).

Theatre of the Absurd was gaining steam in Paris during the sixties, the exact setting of the Oded-Gross adaptation, and much of its wacky originality recalls the absurdist view of language as random symbols, empty of meaning. Early in the play,

Boisterous musical numbers disrupt the linear plot to introduce a whole different language, one that transmits a robust vision of both body and spirit, impervious to hypochondria and greed.

Argan hires Toinette's brother Guy (the winning Rodney Gardiner) as a valet. Toinette (mis)represents the young man as deaf and mute, then proceeds to speak with him in incompetent sign language, translated by nonsensical voice-overs. ("My potatoes taste great with children.") Argan's lawyer M. de Bonnefoi (U. Jonathan Toppo) is a pathological liar with a

twist: speaking untruth causes him to faint, then revive mouthing gibberish that isn't quite. ("Pigs are people too.")

Far-fetched puns pop up to throw language off balance. Extended riffs on the term schizophrenia and synonyms for prostitute divorce these words from serious meaning. Boisterous musical numbers disrupt the linear plot to introduce a whole different language, one that transmits a robust vision of both body and spirit, impervious to hypochondria and greed. Indeed Oded and Gross rescue Argan's brother Beralde (the affable Jeff King) from the troupe of rationalists who drone words of advice in many a Moliere play and transform him into a passionate, doomed spokesman for living with gusto. This change produces an affecting twist at the end.

Gusto is in short supply in the world of *The Language Archive*, directed by Laurie Woolery, where words "have become

lugubrious” and ineffective vehicles for sharing feeling and thought. For husband George (Rex Young), language is a thing to catalogue. For wife Mary (Kate Mulligan), it just can’t convey Emotional Truth. Neither ever understands what the other is trying to say. Mary’s desperation makes her cruel and George is so tone-deaf and passive that we’re actually glad when they split, especially with George’s plucky assistant Emma (the intriguing Susannah Flood) waiting in the wings. She’s learning the universal language George finds essential, Esperanto. The name invites hope.

Meanwhile, George attempts to record the conversations of Alta and Restan, the last remaining Ellovans, who speak a sacred language evolved from river sounds. Like seasoned utility infielders, Judith Delgado and Richard Elmore pull a brilliant double play with this pair, as they relish hurling insults at each other in English, the language of anger.

Cho seems to suggest that language fails us when we try to connect and share our inner lives. Emma’s Esperanto turns out to be hopeless at awakening the feelings of George, whose most authentic moments occur when he twice passes out. Alta and Restan do reconcile, but they’re empowered by two languages, not to mention the shock of looking death in the eye. Mary finds happiness in the non-verbal process of baking bread.

But Cho’s script also seems to have stacked the deck against connection. She avoids scenes of risk and confrontation; instead the characters regale the audience with self-analysis that never reaches insight. Take Mary, whom Mulligan tries nobly to make sense of. She’s around forty, no children, no vocation or avocation, and no dishwasher—defining conditions she’s never allowed to acknowledge. Instead Mary talks a lot about weeping, blames George for her alienation, denies that she’s depressed, doesn’t try to stop a man from jumping in front of train, has no idea why she left her marriage, except for being “too sad to stay.” She keeps dodging truth rather than struggling sympathetically toward it.

Maybe *Archive* is best understood as a fairy tale of the whimsical Ruhl school. Once upon a time there lived an inarticulate linguist who lacked a heart. His sad wife, who had a secret gift for baking, lacked a brain. Though lacking courage, and unable to pronounce *au bon pain* correctly, his assistant remained loyal to the end. An epi-

logue, delivered by the cast, promises this trio will live happily enough ever after. But since their Wizard doesn’t grant them much in the way of challenge and change, we’ll never quite understand why.

Tuned In *From p. 5*

Theatres live because communities want them to. I first visited the Cascade 5 years ago. Following its years of decline as a downtown movie house, much of the Cascade’s 1935 art deco glory had either been removed or painted over. What I toured was the shell of a theatre which seemed haunted by memories of its former glories.

At the project’s outset there were skeptics who said this was too big a project for the Redding community to finance, too big a project for JPR to undertake and too large a venue for the community to properly utilize once it was restored.

Buildings like the Cascade and the Holly originally played essential entertainment, social and economic roles in their communities. Making them do so again is enormously important – but part of what makes them special is their connection to the community’s past. And part of what makes them enormously significant now is their connection, in those same essential ways, to their communities’ futures.

The Holly will operate in tandem with the Cascade and, in the process, gain from synergistic efficiencies in box office, talent bookings and even some commonly used equipment. The Holly will also operate in the black – just like the Cascade. And, just like the Cascade, the Holly’s operations will help strengthen our public radio core, especially at a time when traditional revenues in support of public radio are being challenged. *To reiterate a point I made several months ago, no money from our public radio operations will be used to restore or operate the Holly just as no such funds support the Cascade.*

The theatres are separate divisions of the JPR Foundation and their books are kept separately from those of our radio operation.

We have a lot of work ahead of us. Designing an historically authentic restoration that meets the needs of the modern age, and

Playwright Molly Tinsley taught literature at the Naval Academy for twenty years. Her latest book, *Satan’s Chamber* (Fuze Publishing) is a spy thriller featuring a female protagonist.

raising the funds to accomplish that goal, is no small task. The Cascade Theatre reopened when, and how, it did in many respects because of strong support provided for the project by the City of Redding and its urban renewal agency. Just how soon the curtain will again rise on the Holly’s grand stage will, in part, be significantly determined by how quickly the community, and the City of Medford, joins in the effort to expedite making that happen.

But it will happen.

But most important, the Holly Theatre will help strengthen the community it serves – both culturally and economically.

The *Medford Mail Tribune* ran an extensive front-page story several days after we took possession of the Holly and comments the reporter gathered in the community are powerful testimony to how fully the Cascade has fulfilled the goals we mutually established for it with the Redding community.

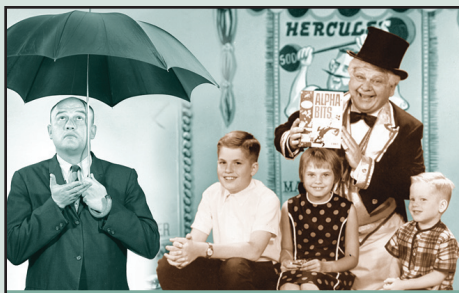
One person interviewed by the *Mail Tribune* said, “if there is a performance at the Cascade on a Tuesday night, it feels more like a Friday night with so many people on the streets.” Another said: “some community members were skeptical when JPR proposed the Cascade renovation. Now there isn’t a naysayer in town. This is the best thing we’ve ever done.” And another offered: “It’s one of the best things in Redding. To me, the Cascade Theatre is a monument.”

I believe the Holly Theatre Restoration will be equally powerful in helping to redefine downtown Medford.

For a project of this size, it’s not surprising there are some skeptics just as there were in Redding. In Redding, we responded by saying, “All we ask is that you judge us by what we actually do.”

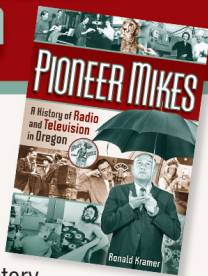
We have the experience and the passion to undertake this project. Its success will strengthen both JPR and the region it serves.

Ronald Kramer, Executive Director



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Inside the Box

Scott Dewing

Quantum Leap

When I was a child, the atomic world was both simple and ominous. An atom was made up of protons, neutrons, and electrons. The protons and neutrons were clumped together in the middle and the electrons revolved around the central clump just like the Moon revolved around the Earth and the Earth revolved around the Sun. The unseen world then was really not much different than the world I could see at night, lying on my back in the yard with Earth's coldness pressing against my shoulder-blades and the coldness of an infinite yet mostly empty universe pressing down upon my eyes.

The atomic world was ominous too because a man named Oppenheimer had led a team of scientists who figured out how to split an atom in half. When an atom was split like that it resulted in a tremendous release of energy, an explosion that was 10,000 times hotter than the surface of the sun. As a child in the midst of the Cold War, I knew that there were missiles on the other side of the world with that atomic power in them. The missiles were aimed at me in my backyard.

Some years later, I studied quantum physics and learned that my childhood atomic model was wrong. The atomic world was far more complicated. Electrons didn't "orbit" the nucleus but existed only within probable states. You couldn't know everything about these probabilities because of this principle called Heisenberg's Uncertainty Principle. Heisenberg was a contemporary of Oppenheimer. He led the Nazi's war-effort to figure out how to split atoms and create weapons of mass destruction too.

So far, we've survived these earlier advances in atomic physics, which have led to the subsequent discovery of quantum mechanics. During the past decade, scientists have been researching how to apply quantum mechanics to computing. Today, quantum computing may hold one of the keys to the future's super computers—computers that are far advanced and more powerful than anything we can conceive of today. If quantum

computing is fully realized, this leap in computing power will be, well, a quantum leap.

The underlying principle of quantum computing is that the quantum properties of subatomic particles can be utilized to represent and structure data. Specially devised quantum mechanisms can then be used to perform operations and computations with that data.

Today's conventional computers process and store information in bits, which exist in either a 1 or a 0 state. In quantum computing, however, there are qubits, which can be in both states at the same time. This "quantum parallelism" is a key to the potential power of quantum computing. Another quantum property, entanglement, is what makes it possible for a qubit to exist in both states simultaneously.

Quantum computing is difficult to comprehend, but quantum entanglement is where it gets downright weird and takes on the air of something that exists only in sci-fi movies. Entanglement is a quantum mechanical phenomenon in which two or more particles become intrinsically connected and interdependent even though they are physically separated. Two entangled qubits then would be able to communicate instantaneously with one another no matter how far apart they were.

In quantum computing, data transfer rates would no longer be measured in megabits and gigabits—data transfer could occur instantly among the entangled qubits that make up quantum computers. This theoretical capability may have had something to do with Einstein labeling entanglement as "spooky action at a distance".

Entanglement allows for another "spooky" quantum phenomenon to occur: teleportation. For me, that term instantly brings to mind visions of *Star Trek* with Captain Kirk and crew stepping into the teleporter to be "beamed" down to a planet.

Turns out that that type of teleportation is truly science fiction while quantum teleportation remains quite real. With quantum teleportation, information about

a particle's quantum state can be "beamed" (for lack of a better word) to another particle. Note that it is not the particle itself, the physical matter, that is moved, but the information about that particle.

With quantum teleportation, two entangled particles could move information, or data, between one another without a physical connection. In theory then, not only would entangled qubits in quantum computers be able to communicate instantly, they wouldn't even need to be physically connected.

The problem with the *Star Trek* version of teleportation is that there would need to be an exact replica of particles already assembled on the planet below before Captain Kirk's information, i.e., his mind, could be teleported to those particles once they've been entangled.

Quantum teleportation then doesn't move matter, it moves information somewhat like a fax machine doesn't move a physical piece of paper across distance and time; rather, it moves information that is then reconstructed on a replica piece of paper.

Using quantum phenomena to perform calculations was first proposed by Richard Feynman in 1981 at a talk he gave at the First Conference on the Physics of Computation. In 1985, David Deutsch, a physicist at the University of Oxford, described the first universal quantum computer. Thirteen years of further theorizing and experimentation passed before the first working 2-qubit computer was demonstrated at the University of California, Berkeley in 1998.

While research into quantum computing has continued, the pace of advancement has been quite slow compared to ongoing advancements in conventional computing. In fact, the pace of advancement in quantum computing today looks something like the early days of conventional computing with a group of little known scientists working on something that the general public knows little to nothing about.

There is much work yet to be done and discoveries to be made before the sci-fi promise of quantum computing becomes reality. Some scientists have predicted that it will take another 20 to 30 years for the practical application of quantum computing to become fully realized—that is, if we don't blow ourselves up with the old atomic physics first.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org



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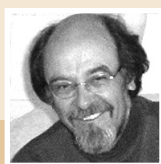
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JPR's Rhythm & News Service



Recordings

Geoffrey Ridden

Bach or Shakespeare?

I feel that I am very fortunate person indeed, and I hope that you share in some of that sense of good fortune.

We live in an extremely beautiful part of the world, and we have access to considerable cultural riches. Not only do we have a great public radio station, but we can also enjoy live music and live theatre, both of remarkable quality. I remember that, when I was first flying into Medford on January 3rd 2002, the lady in the seat next to me (who had probably had a drink or two before we took off) could not believe that I was planning to move from London to Southern Oregon, leaving behind 'all that culture'. Well, I did move, and I don't feel at all culturally bereft - far from it.

Let me give you an example. I had to make a decision in the summer of last year whether to commit to rehearsing in the spring of 2011 for a performance of Bach's *Mass in B Minor*, or to take a chance and opt out of that rehearsal process in the hope that I might successfully audition for a part in an SOU production of Shakespeare's *King Lear*. Tough choice eh - Bach or Shakespeare? [By the way, I don't think I can be accused of seeking free publicity for either production, because both will have happened by the time you read this].

I chose to take a risk and audition for *King Lear*, and I was very happy to secure a role - and a pretty hefty rehearsal schedule 'to boot' (as my character would say). I did, however, have the occasional evening when I was not called for rehearsal, and I was delighted to spend one such free evening in the SOU Recital Hall (just a matter of yards from where my fellow cast-members were rehearsing their scenes without me) listening to the excellent Janeki String Trio.

The entire first half of their concert was taken up with an arrangement of Bach's Goldberg Variations: it took up a full hour, and the audience was enthralled by it. I am told that Bach was known to rework some of his own pieces into other works, so it seems perfectly reasonable to undertake a transcription of a

work originally written for keyboards, and recast it for a different instrumentation.

When I got home, I looked to see if the Janeki String Trio had made a recording of the Goldberg Variations, and I found that they had not. There is, however, a recording of the Goldberg Variations by the Amati String Trio, and the Janeki Trio's own album, *Debut*, includes the Beethoven String Trio in C Minor which they played in the second half of their Ashland concert. Their final piece that night was the Serenade for String Trio by the Hungarian composers Dohnanyi, whose work may not be heard as often as that of Bach and Beethoven, but has not been ignored by JPR: this Serenade can be found on a number of recordings, including one from Spectrum Concerts Berlin.

The weekend after that concert, as I worked on the task of learning my lines, I listened to another very different recording of the Goldberg Variations, the classic 1981 interpretation by pianist Glenn Gould. As I heard this work, the thought came to my mind that playing Bach and acting Shakespeare were not such different activities after all. Gould and the Janeki String Trio were, in one sense, playing the 'same' piece by Bach, and yet their performances were entirely different. Moreover, Gould spent a great deal of his life trying to understand Bach's Goldberg Variations, and to master its intricacies. In parallel fashion, no two performances of a Shakespeare role will ever be the same - not even two performances on different nights by the same actor. In my simple way, I took this to heart, and experimented with different emphases and different patterns of intonation.

Tough choice eh - Bach or Shakespeare? Not really - for both these artists, the music is all.

Geoff Ridden described his life for many years as 'Living in Ashland, working in England'. Now his two lives have merged.

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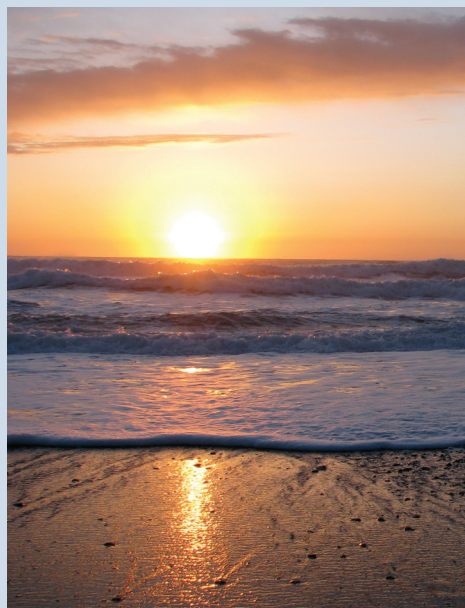
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Gold Beach sunset.

PHOTO: MARK BUTTERFIELD

and out of the clouds. The Rogue River Reef (just offshore from Gold Beach) is home to the second largest Stellar Sea Lion rookery south of Alaska and in late December and again in mid March you can also see gray whales migrating through these waters.

The sun this time of year plays hide and seek with the clouds. When it starts to rain, we duck into the nearby Jerry's Rogue River Museum and Jet Boat Gift Shop, which has a free museum that includes a timeline of the history of the Rogue River, hundreds of quirky artifacts (like the remains of a pioneer rifle retrieved from the banks of the Rogue River), and a diorama with a real stuffed bear, possum, wild turkey, weasels, and other area wildlife. My vegetarian daughters balk at the dead animals and run from the display but my son is riveted by the museum and the myriad wares in the shop, which sells Oregon-made salt water taffy, chocolate rocks from Montana, clothing with Gold Beach logos, jewelry from China, bath products, and gifts like tabletop fountains and sun catchers.

More earthy is the Rogue River Myrtlewood Shop, an unassuming store that sells exquisite myrtlewood vases, miniature lighthouses, and popcorn bowls. Myrtlewood is a light colored grainy tropical hardwood native to the southern Oregon and northern California Coasts. Each child is handed a

myrtlewood leaf to smell (the baby puts hers in her mouth and drools on it) when we come inside.

Here we find tacky 3x5 myrtlewood plaques for ten bucks with the two slogans that sum up this town. Neither is official or approved by the town's marketing advisors: "A Quaint Little Drinking Town With a Fishing Problem" and "There's no Hurry in Curry" (Gold Beach is in Curry County).

There's a viewing area at the back of the store where we watch the woodworkers using their machinery. The staff is friendly—we talk to one woodworker who just came back from the doctor and pet two kitties that the clerk's daughter has brought into the store.

It takes the kids over an hour to decide what they want. My son picks a rubber band gun made out of cedar wood. One daughter chooses a small turtle for her turtle collection made in Peru. The other decides on a myrtle-

wood hair clip. I buy a duck with a clothespin beak for myself and a myrtlewood plate for gentlemen to put the contents of their pockets (keys and change) for my husband. The baby gets a little toy myrtlewood car.

No Hurry in Curry

Thirty-something Marty Barnes, who has lived most of his life in Gold Beach and used to own a calzone shop, says he thinks "No Hurry in Curry" is an accurate summation of the town.

"If the speed limit says 30, you'll be behind a car doing 25," Barnes laughs. "This is a peaceful place, soothing to the soul."

Barnes says tourists are the town's life-line and people we meet (including other tourists) are friendly and helpful. Still, some places the natives would like to keep secret. Ferguson confides that local pressure to keep the hike undisclosed keeps information about "Secret Beach" out of the tourist literature.

Secret Beach

There's no sign for it but "Secret Beach" is located at milepost 345 (between Miller and Miner Creeks). You can only go at extreme low tide (-2.1) and if you do, you can discover three hidden coves. The first horseshoe shaped one leads to a tunnel through the rock that opens up to a second cove, with

If You Go

Gold Beach is located on Highway 101 about 155 miles (a 2.5 hour drive) northwest of Medford. If you are going from the southern part of the state, be sure to check the weather forecast before you leave. Rock slides on Hwy 199 and late season snowstorms sometimes make the faster route (over Bear Camp Road) impassable.

Other Things to Do

Among other magnificent coastal hikes are **Otter Point**, **Arch Rock**, and **Natural Bridge**. Inland trails include the **Frances Schrader Old Growth Trail**, which has more than 22 species of plants and trees, including gigantic hardwoods (easy); the winding **Myrtle Tree Trail** where you can see the largest myrtle tree on the Oregon Coast, which is 8 feet in diameter and as tall as a two-story building (moderate); and the flat 6-mile **Rogue River Walk** (easy) that follows the south side of the Rogue River to Lobster Creek Bridge. You can also go **whale watching**, visit the **feral cats** who have their own miniature houses on the north jetty, and go **agate and sand dollar hunting** along the beaches.



PHOTO: JENNIFER MARGULIS

Jeff Ferguson, Director of Gold Beach Visitors Center, and the author's 6-year-old son, Etani wander in and out of natural arches along the Gold Beach coast.

a third cover under an archway beyond that.

I have to wait almost four months to discover what the ocean hides. When the tides are right we drive back to Gold Beach, clunking down a steep descent, fording a rushing waterway, and emerging onto bare ocean floor. Usually submerged boulders are crowded with barnacles, mussels, starfish, and green and purple sea anemones. We scramble over rocks and makeshift tide pools, careful not to disturb the sea life. The wind whips through our hair. Arms outstretched, the kids sprint towards a rocky archway as big as the Arc de Triomphe, racing to beat the ocean, splashing and shrieking as they lose to the rushing surf, smiles as wide as the sky.

The baby on my back pats my neck with her open palm and babbles, “Ba ba ba ba! Da da da da!” over the murmur of the Pacific Ocean. Seven-months-old, she becomes suddenly still as a Common Murre soars overhead. Then she grins, drools, and prattles to the bird. I want to slow down time to remember how it feels to be this happy.

The tide begins to turn. In six hours the exposed boulders, as big as houses, will be submerged, the archways hidden again. We’ll hike towards the bluff through a forest of Sitka spruce, Douglas fir, Western hemlock, and pine-mat Manzanita to the headland where wild irises cling to the rocks, holding strong against the wind. But for



Sandstone weathered by sea spray creates amazing honeycomb sculptures at Cape Sebastian.

PHOTO: MARK BUTTERFIELD

now we watch the waves, grateful for the glimpse into a hidden world.

A Bear Encounter

The next day we get suited up for a jet boat tour, which will take us over some of the Wild and Scenic portion of the Rogue River. The guides promise me that this adventure is suitable for all ages. Then they promise my son the excitement of white water and lots of splashing.

In 1968 the Wild and Scenic Protection Act was passed in Congress to protect river corridors, though the law didn’t go into effect until the early 1970s. The Rogue was

the first river to have this protection. Forty one years later there are over 220 rivers protected under that law. “Oregon has adopted the wild and scenic mindset,” explains 41-year-old Brad Niva, owner of Rogue Wilderness Adventures, which takes people on hiking, rafting, and fishing trips on the Rogue. “We have sixty in Oregon, more than any other state. Oregon is the grandfather of wild and scenic.”

As the jet boat zooms along the guide points out wildlife and talks about the area’s natural history. The boat startles black tail deer eating tasty spring shoots on the riverbank, and glides by western pond turtles sunning themselves on the rocks. The guide points out turkey vultures and a bald eagle, sitting majestically in the trees. Later we spy an osprey, hovering fifty feet over the water, then dipping straight down, pulling back his wings, and plunging into the river. A pointy beaked merganser with an auburn head, two downy chicks on her back, and a dozen more tagging behind bobs down the river.

But it’s a mama bear with two fluffy black cubs foraging at the riverbank that makes everyone on the boat go silent. She and her cubs start climbing up the hill away from the river when my baby starts to fuss. The mama bear stops in her tracks and turns. She has heard the call of a baby in distress. When I shush the baby, the bear and her cubs continue on their way. The baby cries a second time and again the bear stops, turning towards the jet boat to see what is the matter. She is responding, as any nursing mother would, to the call of a baby who needs help.

I find out there are rockslides on 199, our route back, and it is closed for the day. I wish I could call in sick—there’s so much to do in this small town. Even though we’ve been here twice nice, it feels like we’ve barely skimmed the surface. But real life can’t be avoided so I map an alternate route.

Not to worry Curry. We’ll be back soon.

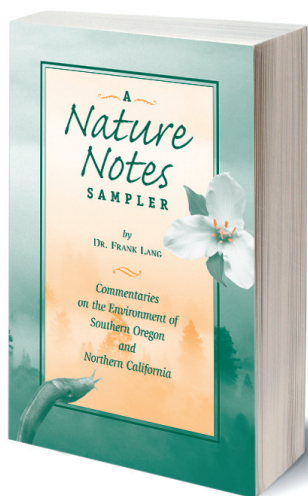


PHOTO: JENNIFER MARGULIS

The view descending to Secret Beach.

Jennifer Margulis has recently published articles about traveling in Oregon in *Sunset Magazine*, *Natural Health*, and the *New York Times*. An Ashland-based writer, she is author of the forthcoming book, *The Business of Baby* (Scribner). Read more at www.jennifermargulis.net.

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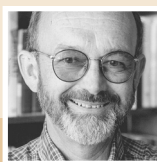
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Nature Notes

Frank Lang

Your Fennel, My Anise

Years ago a gardening friend gave me a small plant, a member of the carrot family, which I sometimes called fennel, sometimes called anise. I was kind of into herbs at the time and pleased to get a plant that had a licorice-like smell and taste. The small plant thrived. It became a large plant. It flowered. Flowers attracted a host of insect pollinators. It produced fruits, lots of fruits. Each round little fruit, called a schizocarp by smarty pants like me, split into two one-seeded halves. Get it, Schizo...carp? Each seed germinated and thrived and I soon had old-growth fennel. It soon became a pain in the anise. It grew in nearly every corner of my yard. It was everywhere.

I never really did anything with it except take an occasional licorice-like chew of finely divided leaves or a few fruits, and to constantly battle it to keep it under control. Imagine my delight on a recent trip to Italy to find fennel on the menu. Maybe I *could* do something with my fennel.

My first fennel dish was a fresh salad served at a ristorante in Rome. I didn't recognize it at first, it looked like thinly sliced bases of celery, but had a mild, delicate, licorice-like hint of flavor. My second fennel dish was cooked, or sautéed, or maybe steamed. Again there was that delicate flavor.

When I returned home I found fennel in the produce section of our local supermercato and bought some. The stems looked kind of like my fennel plants except what was for sale had a bulb-like base made up of thick, sheathing leaf bases. I brought it home, sliced it up, steamed and ate it. Yum.

My fennel doesn't have a bulbous base. Maybe I'm not growing it correctly. Mostly volunteers, they grow wherever they can find a place. Maybe the bulbous based ones were some sort of horticultural vari-

ety of fennel. Maybe smarty-pants should read a book. I did. Here is what I learned.

Fennel and anise are two different plants, although dummies often call fennel anise. I suppose because of similar smell and flavor. It's that common name problem again.

True anise is also in the carrot family, but is a much smaller plant than fennel and has white flowers instead of yellow. It has no bulbous base, but its seeds are collected green for use as a spice and in the manufacture of a number of confections, candies, medicines, and beverages like ouzo. It is

wrong to call plants with an anise odor, licorice scented. Licorice comes from a different compound in the roots of a totally different plant in the pea family. I guess we are okay in calling the scent licorice-like since it does smell like licorice. But wait, it gets more complicated. Star anise is a plant in yet another family with the same oil as regular anise that is commonly used in commerce, as well.

Fennel and anise are two different plants, although dummies often call fennel anise.



Fennel flowers



Anise flowers

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Turns out my fennel, and the edible vegetable form, are just different varieties of the same species as I suspected. I suppose it is also incorrect to refer to fennel as anise-scented, just as you shouldn't refer to anise as licorice-scented. God, this is tedious. All this anise talk is making me anise retentive. Don't know about you, but I am just about anised out

One of my favorite books, Elizabeth Schneider's *Uncommon Fruits and Vegetables* has eight recipes featuring fennel. They range from sautéed fennel with lemon to fennel-stuffed roast chicken. Hmm, don't know about you, but I am getting hungry.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

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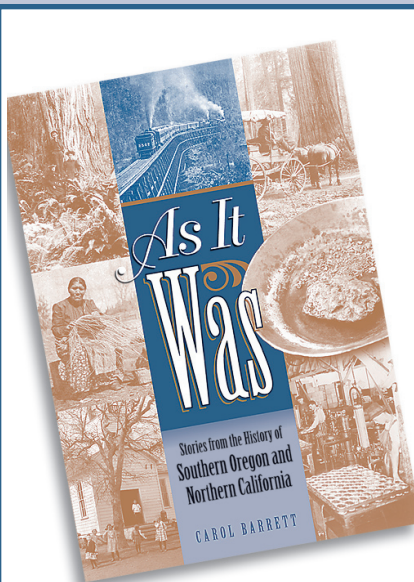
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As It Was

Stories from the State of Jefferson

George Foreman in Grants Pass

by Craig Stillwell

If it hadn't been for Grants Pass, Oregon, George Foreman may have never become a champion.

In 1965, Foreman was a mean and hungry 16-year-old street thug in Houston's rough "Fifth Ward" neighborhood. He was inspired by his football heroes Johnny Unitas and Jim Brown, who appeared in television public-service ads promoting the Job Corps, a federal program that gave troubled youths a second chance.

Foreman signed up and was flown to the Fort Vannoy Training Center outside of Grants Pass, where present-day Rogue Community College is located. His six months there opened up a whole new world for him. He became an avid student and reader at the center's school. One friendly corpsman turned him on to Bob Dylan songs and the ideas in them. The center's cook, Mrs. Moon, gave him extra helpings and even took him home some weekends for dinner with her family.

Foreman's experience in Grants Pass was nothing short of life-changing. In early 1966 he transferred to the Pleasanton, California center, where he began to learn to box. He won a gold medal in the 1968 Olympics and was World Heavyweight Champion—twice. In retirement, he's become a minister and celebrity promoter of car mufflers and the ever-popular George Foreman Grill.

Sources: Foreman, George and Joel Engel. By George: The Autobiography of George Foreman, New York: Villard Books, 1995, pp. 23-41; Duetel, Jeff. "Boxer Recalls GP as 'the beginning of me,'" *Daily Courier*, Nov. 6, 2006, pp. 1A-2A.

Powers, Oregon

by Margaret LaPlante

Nestled high in the mountains of Oregon's Coast Range is the small logging town of Powers. Even today travelers can have a difficult time navigating the 18 miles of winding roads off of Highway 42 to reach the town.

But for the first settlers, it was downright treacherous. David Wagner along with his wife and son led the way by wagon from North Carolina along with 75 to 80 other pioneers. The group arrived in 1872 and David set out to build a log cabin upon arriving. The cabin still stands today and is now known as the Historic Wagner House.

The Wagners and the other pioneers that resided in the community lived off the land and were self-reliant. It was a two-day trip on a narrow Indian trail for them to reach the nearest town of Coquille.

David and his wife Mary raised their son John in the home. Upon David's death, John took over the home and he and his wife raised their ten children there.

Today the home serves as a museum. Visitors can view artifacts from the Wagner family and see photographs of early day Powers.

Source: Douthitt, Nathan. *A Guide to Oregon South Coast History – Traveling the Jedediah Smith Trail*. Oregon: Oregon State University Press, Corvallis. 1999.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

Poetry

Amy MacLennan

Replacing the Window, Downtown Medford

Two men heft a long glass sheet
with suction cup grips. Slight strain,
one of them knee to the wall
as they lift it in. A trembling reflection now:
the men, tree on the street,
sunburst glare, cars rushing by—
it's all glimmer and shake
until one stands, hands flat to the glass,
while the other races in
then reaches up, slides it over half an inch.
They face each other, almost touch,
and the man outside,
arms open, fingers splayed, briefly
holds it all—one slim pane,
the man inside, the fragile day.

When Nancy Drew the Line

Some people think I've got it all.
Family money, perfect boyfriend
and quite the local reputation.
Just last week the headlines read,
"Girl Sleuth Foils Jewel Heist."
But I'm sick of hunting for clues in clocks,
sketching footprints and faces,
getting thrown in secret rooms
always bound and gagged.
And to be honest, Ned is a real bore.
I'd trade it all in,
the convertible, tailored clothes,
even the titian hair
(and it's red goddamn it)
for something bad.
I want to move out, get a job
modeling bathing suits
or designing tattoos.
Leave River Heights behind,
hitchhike to a real city
and drink peach daiquiris
in a downtown bar.
I've done the right thing my whole life.
Kept my father's house,
solved every case,
never broke the rules.
It's not easy being this good.

Amy MacLennan has been published in *Hayden's Ferry Review*, *River Styx*, *Linebreak*, *Cimarron Review*, *Folio* and *Rattle*. She has an article appearing in the 2011 *Poet's Market*. "When Nancy Drew the Line" appeared in the anthology *Not a Muse* (Haven Books), and other poems have been anthologized in *Eating Her Wedding Dress: A Collection of Clothing Poems* (Ragged Sky Press). "Replacing the Window, Downtown Medford" is available as a downloadable broadside from Broad-sided Press. MacLennan's chapbook, *The Fragile Day*, will be released from Spire Press this summer. She works for the Medford *Mail Tribune* and lives in Ashland, Oregon.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
Jefferson Monthly poetry editors
126 Church Street, Ashland, OR 97520

Please allow two to four weeks for reply.

American Band College Directors' Bands Perform

by Ariella St. Clair

Band music is not all about marches, personified by those of John Phillip Sousa. Some of the finest band music is written for symphonic bands featuring brass and woodwinds instead of violins and cellos. Symphonic band music can take a listener into the quiet places as well as soar to the heavens. Celebrating its 23-year, the American Band College Directors' Bands perform two shows featuring both the symphonic band music and the marches.

The American Band College is a Master's Degree program administrated by Sam Houston State University's distance learning program. Over 200 high school, middle school and college band directors from around the US are enrolled in the three-year master's degree program. The American Band College program is unique in that it assesses and focuses on improving band directors' weaknesses. Begun in 1989 as a summer program by Max McKee, professor emeritus SOU, American Band College has grown from 13 students to its current number of over 200. Though most work is done independently, from June 19-July 5, degree candidates attend workshops given by 20 of the world's top clinicians and hosted at Ashland High School. Attendees have described these two weeks as "summer camp for band directors." Each of the two weeks culminates in a public concert.

The first concert takes place June 25, 7:30 p.m., at the Ginger Rogers Craterian Theater, 23 S. Central, Medford. Soloists for this show are the Boston Brass. Guest conductors are: Frank Ticheli, composer; Peter Boonshaft, professor at Hofstra University; and Bruce Dinkins, teacher at James Bowie High School in Texas. Tickets are available through the Craterian box office at 541-779-3000, at Cripple Creek Music in Ashland, or on-line at www.bandworld.org.

For nearly 25 years, Boston Brass has given audiences a one-of-a-kind musical experience through its performance of exciting classical arrangements to burning jazz standards. The ensemble's lively repartee, touched with humor and personality, attempts to bridge the ocean of classical for-



Through over 100 performances each year, the members of Boston Brass play to audiences at concerts, educational venues and jazz festivals.

For nearly 25 years, Boston Brass has given audiences a one-of-a-kind musical experience through its performance of exciting classical arrangements to burning jazz standards.

malty to delight audiences in an evening of great music and boisterous fun. Boston Brass has performed in 49 states and 21 countries and has conducted master classes around the world.

Dubbed the best place to see the Ashland fireworks display, the second concert takes place at the Ashland High School football stadium on July 4. Pre-concert small group performances begin at 7 p.m. Full band concert begins at 8 p.m., with the last half-hour synchronized with the fireworks display. Soloist for this concert is clarinetist Robert Spring. Guest conductors are Arnald Gabriel, US Air Force, retired; Robert W. Smith, professor at Troy University, FL; and Mike Bankhead, professor at Sam Houston State University. Tickets for the July 4th

Concert are available at Cripple Creek Music in Ashland or on-line at www.bandworld.org.

Smith is the composer of the official American Band College march "To the Max (On the Truck)." The band performs the piece during the July 4 parade riding on two flat-bed trucks. The piece features the truck air horns coordinated to the music.

Spring was President of the International Clarinet Association from 1998-2000. He is Professor of Clarinet at Arizona State University and also principal clarinet of the ProMusica Chamber Orchestra of Columbus, OH. Spring has performed as a recitalist or soloist with symphony orchestras and wind bands in the US, Canada, Europe, Asia and South America. He has been heard in the US on NPR's *Performance Today* and in Canada on CBC.

All are welcome to join the American Band College Directors' Bands at one or both of these concerts and experience the joy of band music performed by those who are passing the music on to the next generation.



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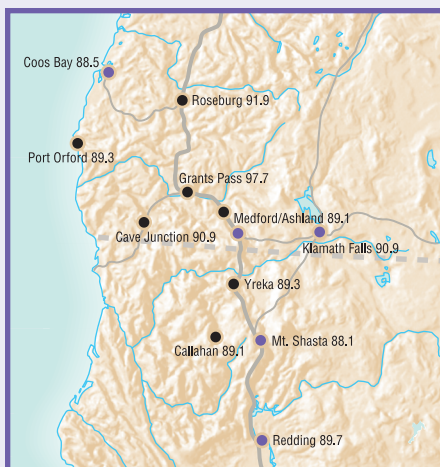
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6:00am Weekend Edition

10:00am Wait Wait...Don't Tell Me!

11:00am Car Talk

12:00pm E-Town

1:00pm Mountain Stage
3:00pm West Coast Live
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Live Wire!
9:00pm The Retro Lounge
10:00pm Late Night Blues

Sunday

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm Wait Wait...Don't Tell Me!
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Mountain Stage
11:00pm Undercurrents

Rhythm & News Highlights

Marian McPartland's Piano Jazz

June 5 • Eliane Elias
Brazilian-born pianist and singer Eliane Elias is one of the most original and popular artists on the jazz scene today. Widely recognized as one of the preeminent interpreters of Antonio Carlos Jobim, Elias has lately begun exploring the works of Bill Evans.

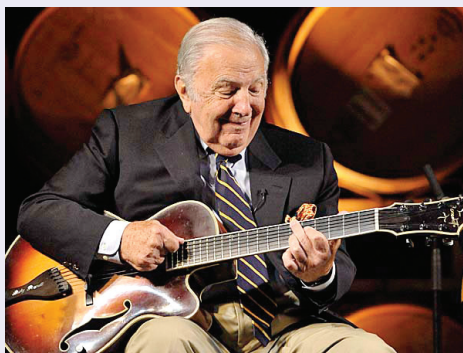


Eliane Elias

She plays and sings a previously unreleased Evans tune, "Here Is Something for You," for which she has written a lyric, and McPartland gives her own Evans tribute on "B Minor Waltz."

June 12 • Marian McPartland Selects – Hazel Scott

Singer and pianist Hazel Scott was one of the first African-American women to break the color bar-



Bucky Pizzarelli

rier with roles in major Hollywood films, and the first to host her own television show in 1950. On this 1980 *Piano Jazz*, Scott performs "Memories of You" and duets with McPartland on "Do Nothing Til You Hear From Me."

June 19 • Bucky Pizzarelli with guest host John Pizzarelli

Guitarist Bucky Pizzarelli is known for playing the great guitar compositions of the 1930's on his seven-string guitar. He played with Benny Goodman and for many years was a member of Doc Severinson's Tonight Show Band. In honor of Father's Day, Bucky Pizzarelli joins his son and fellow guitarist John Pizzarelli for this special episode of *Piano Jazz*. The duo play together on "Tangerine" and "In A Mellow Tone."

June 26 • Geri Allen

Detroit-born pianist, composer and university professor Geri Allen is a musician of great depth and creativity. Her album of solo piano works, *Flying Toward The Sound*, was one of the critical highlights for 2010. Allen's compositional skills are on display as she plays her own tune "Avatar," and she gets together with McPartland on Monk's "Well You Needn't."



Geri Allen



JPR airs Live Wire!

On Saturday nights at 8pm, JPR airs *Live Wire!* – a one-hour weekly radio variety show recorded in front of a live audience at the Alberta Rose Theatre in Portland. *Live Wire!* delivers old school variety with a modern twist – the perfect blend of original sketch comedy, music and interviews. It's the show that dared to put tap dancing, juggling and ballet on the radio! Each week, *Live Wire!* highlights the best musicians and most fascinating writers, poets, dignitaries, and artists in the even more beautiful Pacific Northwest.



Hosted by actress and writer Courtenay Hameister, *Live Wire!* features a stellar in-house band led by Ralph Huntley, writer/performers Tyler Hughs and Sean McGrath, sound effects wizard Pat Janowski, and staff poet Scott Poole. Garrison Keillor (who knows a little bit about radio variety shows) once said "It could be for Portland and Oregon, what *Prairie Home* is for Minnesota and St. Paul and Lake Wobegone."

Tune in on Saturday nights at 8pm for *Live Wire!* on JPR's *Rhythm & News Service*.

PROGRAM GUIDE CLASSICS & NEWS

www.ijpr.org



- **FM Transmitters** provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- **FM Translators** provide low-powered local service.

Stations

KSOR 90.1 FM*
ASHLAND
*KSOR dial positions for translator communities listed below

KSRG 88.3 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KOOZ 94.1 FM
MYRTLE POINT/
COOS BAY

KLMF 88.5 FM
KLAMATH FALLS

KNHT 107.3 FM
RIO DELL/EUREKA

KLDD 91.9 FM
MT. SHASTA

Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:00am Lyric Opera of Chicago
2:00pm Siskiyou Music Hall
3:00pm Car Talk

4:00pm All Things Considered
5:00pm A Musical Meander
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm The Keeping Score Series

Translators

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Parts of Port Orford, Coquille 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Redding 90.9
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 101.5	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.

First Concert

June 1 W Muffat*: *Illustrates primitiae*
June 2 T Elgar*: *Introduction and Allegro*
June 3 F Chadwick: *Tam O'Shanter*
June 6 M Granados: *Valses poéticos*
June 7 T Chopin: *Fantaisie in F minor*
June 8 W Britten: *Symphonic Suite from Gloriana*
June 9 T Nielsen*: *Helios Overture*
June 10 F Bach: *English Suite No. 3*
June 13 M Mozart: *Sonata in D major for 2 Pianos*
June 14 T Ives: *Symphony No. 3, "The Camp Meeting"*
June 15 W Grieg*: *Norwegian Dances*
June 16 T Beethoven: *Violin Sonata No. 1*
June 17 F Gounod*: *Petite Symphonie*
June 20 M Kraus*: *Symphony in E flat major*
June 21 T Fauré: *Suite from Pélleas et Mélisande*
June 22 W Albrechtsberger: *Harp Concerto in C major*
June 23 T Mendelssohn: *Piano Concerto No. 1*
June 24 F Delius: *In a Summer Garden*
June 27 M Zelenka: *Trio Sonata No. 4*
June 28 T Coste*: *Marche Funébre et Rondeau*
June 29 W Bruch: *Violin Concerto No. 2*
June 30 T J. A. Benda*: *Sinfonia No. 9 in A major*

Siskiyou Music Hall

June 1 W Respighi: *Piano Concerto*
June 2 T Fibich: *Symphony No. 2*
June 3 F Reicha: *Wind Quintet No. 4*
June 6 M d'Erlanger: *Violin Concerto in D minor*
June 7 T Schubert: *Symphony No. 5*
June 8 W Chopin: *Piano Concerto No. 2*
June 9 T Myaskovsky: *Symphony No. 25*
June 10 F Molique: *Quartet No. 2*
June 13 M Vaughan Williams: *London Symphony*
June 14 T Mozart: *Concertone for 2 Violins & Orchestra in C major*
June 15 W Rachmaninoff: *Symphony No. 3*
June 16 T Bliss: *String Quartet No. 1*
June 17 F Mendelssohn: *Piano Trio in C minor*
June 20 M Spohr: *String Quintet No. 1*
June 21 T Bantock: *Pagan Symphony*
June 22 W Brahms: *Sonata No. 3*
June 23 T Rozsa: *Sinfonia Concertante for Violin & Cello*
June 24 F Haydn: *"Hornsignal" Symphony*
June 27 M Brahms: *Quartet in G minor*
June 28 T Beethoven: *Symphony No. 5*
June 29 W Pergolesi: *Stabat Mater*
June 30 T Grieg: *Piano Concerto in A*

The Keeping Score Series: 13 Days When Music Changed Forever.

Beginning on Sunday evening, June 5th, JPR's *Classics & News Service* presents a new series of hour-long programs from the San Francisco Symphony's radio project, called *The Keeping Score Series: 13 Days When Music Changed Forever*.

The series is about musical revolutions – about the composers, compositions, and musical movements that changed the way people heard, or thought about, music. Each program explores the historical backdrop and the musical precursors to the revolutionary change, as well as the lasting influence of that moment in music history.

Over the 13 weeks, the series will extend back to the 1600s and include Western and Eastern European music as well as American music. Famed singer/songwriter Suzanne Vega returns to host the program.

Tune in Sunday evenings at 7pm beginning June 5th for *The Keeping Score Series*.

June 5 • Episode One

February 24, 1607: The premiere of Monteverdi's *L'Orfeo*. This is a program about the dawn of opera, and the development of secular music as composed, high art (something that had been the exclusive purview of church music).

June 12 • Episode Two

April 22, 1723: The town council of Leipzig appoints Bach as cantor. An exploration of the



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Stations

KSIK AM 1230
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KJPR AM 1330
SHASTA LAKE CITY/
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Translator

Klamath Falls
91.9 FM

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here & Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm Q
3:00pm The Story
4:00pm On Point
6:00pm Newslink
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
7:00am Inside Europe
8:00am The State We're In
9:00am Marketplace Money
10:00am Living On Earth
11:00am On The Media
12:00pm This American Life
1:00pm West Coast Live
3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge
7:00pm Soundprint
8:00pm The Vinyl Cafe
9:00pm BBC World Service

Sunday

5:00am BBC World Service
7:00am Soundprint
8:00am To the Best of Our Knowledge
10:00am Whad'Ya Know
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm LeShow
4:00pm Travel with Rick Steves
5:00pm Marketplace Money
6:00pm On The Media
7:00pm Living On Earth
7:00pm L.A. Theatre Works
(last Sunday of every month)
8:00pm BBC World Service

News & Information Highlights

Baroque and the never-ending legacy of Bach, through Mendelssohn, Stravinsky, Schoenberg, Steve Reich, and The Doors' Light My Fire.

June 19 • Episode Three

October 29, 1787: the premiere of Don Giovanni in Prague. With this work, Mozart attains his maturity and writes a masterpiece that dominates opera forever afterwards, echoing in Wagner and beyond.

June 26 • Episode Four

August 8, 1803: Parisian piano maker Sebastian Erard gives one of his sturdy new creations to Beethoven. With this instrument, Beethoven was able to set aside his forte piano and write more expressive and emotional music, beginning with the Waldstein Sonata.

Exploring Music with Bill McLaughlin

Week of June 6 • I Didn't Know About You

The making of *Exploring Music* constantly unearths hidden gems and unexpected delights.

This week, Bill shares some of his own musical discoveries and solicits suggestions from listeners.

Week of June 13 • Stravinsky

By his early thirties, Igor Stravinsky had captured the world stage with *The Firebird*, dazzled audiences with *Petrushka* and incited riots with *The Rite of Spring*. EM explores this fascinating life and sample his works.

Week of June 20 • Under the Hood, Part I

How does this thing work? For some people, the mechanics of a symphony are as unfathomable as the engine of an automobile is to others. EM takes a closer look at the nuts and bolts of works by Mozart, Beethoven, Brahms, Tchaikovsky and Sibelius.

Week of June 27 • The Wind Quintet

EM explores some of the glorious music written for flute, clarinet, oboe, horn and bassoon.

Lyric Opera of Chicago

June 4 • A Midsummer Night's Dream by Benjamin Britten. Rory MacDonald, conductor; David Daniels, Anna Christy, Peter Rose, Erin Wall, Elizabeth DeShong, Shawn Mathey, Lucas Meachem

June 11 • Un Ballo in Maschera by Giuseppe Verdi. Asher Fisch, conductor; Frank Lopardo, Sondra Radvanovsky, Mark Delavan, Stephanie Blythe, Kathleen Kim, Sam Handley, Craig Irvin, René Barbera

June 18 • The Mikado by Gilbert & Sullivan. Andrew Davis, conductor; James Morris, Neal Davies, Stephanie Blythe, Toby Spence

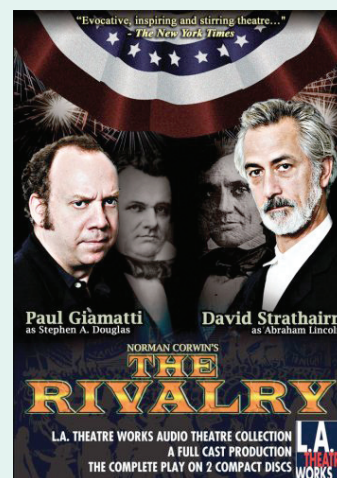
June 25 • The Girl of the Golden West by Giacomo Puccini. Andrew Davis, conductor; Deborah Voigt, Marcello Giordani, Marco Vratogna, Rene Barbera, David Cangelosi, Philip Kraus

L.A. Theatre Works

June 26 7:00pm-9:00pm

The Rivalry
by Norman Corwin

Academy Award-nominees Paul Giamatti and David Strathairn star in Norman Corwin's electrifying dramatization of the history-making Lincoln-Douglas debates. This fierce rivalry between rising legislator Abraham Lincoln and incumbent Senator Stephen A. Douglas tackled some of the day's most passionate



and controversial issues - above all those of slavery and the American concept of freedom.

Artscene

ROGUE VALLEY

Theater

◆ Camelot Theatre Company presents *Spotlight on Nat 'King' Cole* through June 12th. Located at Talent Ave. & Main St., Talent. (541) 535-5250. www.camelottheatre.org

◆ The Oregon Cabaret Theater presents *The Marvelous Wonderettes*, through August 28th. Located at 1st & Hargadine Sts., Ashland. (541) 488-2902 www.oregancabaret.com

◆ The 2011 season at the Oregon Shakespeare Festival includes:

Measure for Measure, through Nov. 6
The Imaginary Invalid, through Nov. 6
To Kill a Mockingbird, through Jul. 3
The Language Archive, through Jun. 18
Julius Caesar, through Nov. 6
August: Osage County, through Nov. 5
Henry IV, Part Two, May 31-Oct. 7
The Pirates of Penzance, Jun. 1-Oct. 8
Love's Labor's Lost, Jun. 2-Oct. 9
Ghost Light, Jun. 28-Nov. 5
The African Company Presents Richard III, Jul. 20-Nov. 5
Willful, Aug 7-Oct. 9

The Green Show in the Festival courtyard runs May 31-Oct. 9. OSF is located at 15 S. Pioneer St. in Ashland. (541) 482-4331 www.osfashland.org

Music

◆ Britt Festival's lineup for June includes:
 Michael Franti & Spearhead, Saturday, June 11, 7:30 p.m.
 Aaron Nigel Smith - Children's Show Table Rock City Stage, Friday, June 17, 2011, 10:30 a.m.
 Celtic Summer: Kila/Solas, Friday, June 17, 7:30 p.m.
 Ray LaMontagne / Brandi Carlile / The Secret Sisters Wednesday, June 22, 6:30 p.m.
 Mary Chapin Carpenter / Marc Cohn, Thursday, June 23, 7 p.m.
 America - 40th Anniversary Tour, Friday, June 24, 7:30 p.m.
 Charlie Daniels Band, Saturday, June 25, 7:30 p.m.
 Alison Krauss & Union Station Featuring Jerry Douglas, Tuesday, June 28, 7 p.m.

All performances are at the Britt Pavilion, located at the intersection of Fir and First Streets, Jacksonville. (800) 882-7488, (541) 773-6077. 216 West Main in Medford or visit www.brittfest.org

◆ American Band College presents its 23 annual concert at the Craterian Ginger Rogers Theater, on Saturday, June 25, 7:30. Tickets at www.band-world.org or the Craterian box office 23 S. Central, Medford 541-779-3000.



Mendocino Stories and Music Series features the comedy of *Hit and Run Theater* at the Ukiah Players Theater.

◆ The Siskiyou Institute New Artist Series presents jazz vocalist JD Walter & pianist Jim Ridl Friday, June 24, 2011 @ 7:00 p.m., Paschal Winery, 1122 Suncrest Road, Talent, OR. Tickets: \$15 (\$10 for Siskiyou Institute Members) Reservations are highly recommended. Call 541-488-3869 or email info@siskiyoinstitute.com.

◆ The renowned youth ensemble, the Palo Alto Chamber Orchestra under the direction of Benjamin Simon, returns to the Elizabethan Stage of the Oregon Shakespeare Festival for a special concert on Monday, June 27, at 8:00pm. The program features Grieg's *Holberg Suite* and Elgar's *Serenade for Strings*, as well as the seldom-heard *Bagatelles for Clarinet and String Orchestra* by Gerald Finzi with Teddy Abrams, clarinet soloist. PACO will also premiere a new work for its sixth annual Youth-for-Youth commission, "*Window Watchers in a City of*

Strangers" by Elizabeth Ogonek. For information call the OSF box office at (541)482-4331.

Exhibitions

◆ The Rogue Gallery & Art Center presents the *Between Earth & Sky: 2011 Art in Bloom Invitational*. This year's invited artists Linda Boutecoff, Jim Chamberlain, Tom Glassman, Pat Holton, Denise Kester, Leona Keene Sewitsky, Mike Smith, Harriett Rex Smith, and Meredith Page have each created new work for the show. Now through June 11. (541) 772-8118 www.roguegallery.org

◆ The Schneider Museum of Art presents *Views from the Inner Eye: Morris Graves, Ellen Van Fleet, M.R. Renjan* June 16 to August 26. (541) 552-6245 www.sou.edu/sma/exhibitions.

◆ Southern Oregon Historical Society presents the Hanley Farm Children's Heritage Fair & Exhibition. June 4, 10:00 am-4:00 pm. (541) 773-6536 www.sohs.org

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541) 488-8430 www.ashlandgalleries.com

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries and restaurants at H & 5th Sts. from 6-9pm. (541) 787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford. 5-8 pm. Located in Theater Alley, Bartlett Street, E. Main & Central Avenue. www.visitmedford.org/index-artwalk.html

NORTH CALIFORNIA

Theater

◆ Riverfront Playhouse performs *A Funny Thing Happened on the Way to the Forum* through June



As part of the JPR/Cascade Theatre Performance Series, comedian Brian Regan performs at the Cascade Theatre in Redding on Friday June 24.

Send announcements of arts-related events to:
 Artscene, Jefferson Public Radio,
 1250 Siskiyou Blvd., Ashland, OR 97520 or to
paul.b.christensen@gmail.com

**June 15 is the deadline
 for the August issue.**

For more information about arts events,
 listen to JPR's Calendar of the Arts or visit our
 online Community Calendar at www.ijpr.org



PHOTO: JENNY GRAHAM

In OSF's production of *Julius Caesar*, Mark Antony (Danforth Comins) remains behind with the murdered Caesar (Vilma Silva) as the conspirators exit to tell the people of their deed.

18th. 1620 East Cypress, Redding. <http://riverfrontplayhouse.net/>

◆ Mendocino Stories and Music Series features the comedy of *Hit and Run Theater* at the Ukiah Players Theater June 4, and at the Hill House of Mendocino June 10 and 11. (503) 937-1732 www.mendocinostories.com/events.

Music

◆ The JPR/Cascade Theatre Performance Series present:

Randy Travis in concert, June 21st • 7:30 p.m.
Comedian Brian Regan, June 24th • 7:30 p.m.
Homeland Concert, June 30 & July 1 • 7:00 p.m.

Located at 1733 Market St., Redding. (530) 243-8877. www.cascadetheatre.org

◆ Enjoy a concert in the tree-lined meadow of the Dunsmuir Botanical Garden by the Palo Alto Chamber Orchestra with Benjamin Simon, Music Director and Conductor, and clarinet soloist Teddy Abrams. The program features Grieg's *Holberg Suite* and Elgar's *Serenade for Strings*, as well as the seldom-heard *Bagatelles for Clarinet and String Orchestra* by Gerald Finzi. PACO will also premiere a new work for its sixth annual Youth-for-Youth commission, "*Window Watchers in a City of Strangers*" by Elizabeth Ogonek. This Twenty-first annual "*Tribute to the Trees*" concert is scheduled for June 25, 2011, and includes a catered dinner *al-fresco*. Dinner will be served at 4:30p.m. followed by the Concert which begins at 6:30p.m. Tickets and additional information at the Concert Box Office (530) 235-4740.

Exhibitions

◆ 2nd Saturday Art Hop celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets and receptions are featured at participating businesses downtown. Redding. (541) 243-1169.

OREGON AND REDWOOD COAST

Exhibitions

◆ *Thunder at CAM: Motorcycles and Art* exhibit at the Clare Wehrle Community Gallery in the Coos Art Museum, opening June 10.

KLAMATH

Theater

◆ The Linkville Players present Henrik Ibsen's classic drama, *Hedda Gabler*, in a special adaptation by

Brian Friel, through June 11th. Friday and Saturday evenings at 8 pm; Sunday matinee at 2 pm. Ticket information/reservations: (541) 882-2586. The Linkville Playhouse, 201 Main Street Klamath Falls. (541) 884-6782.

Music

◆ The Klamath Blues Society sponsors a Blues Jam every Thurs, 8:30-midnight. At the American Legion, 228 N 8th St, Klamath Falls. www.klamath-blues.org (541) 331-3939

◆ The Ross Ragland Theater presents:

Art In Motion, Klamath Dance Spring Recital, June 4, 3:00 pm

Heart Song, Carla's The Dancer's Studio, June 10 and 11, 7:30 pm

At Ross Ragland Theater 218 N. 7th St., Klamath Falls. 541-884-0651 www.rrtheater.org



Ray LaMontagne and The Pariah Dogs perform at the Britt Pavillion in Jacksonville on Wednesday, June 22.



After 20 years together, Kila, onstage at Britt June 17, is still one of Ireland's most innovative and exciting bands.

Umpqua Valley Arts Association Celebrates!

by Kathy Henderson

Umpqua Valley Arts Association's Annual Summer Arts Festival: A Premier Community Arts Event.

Nestled in the beautiful 100 Valleys of the Umpqua, Roseburg, Oregon plays host to a yearly arts extravaganza. The Umpqua Valley Arts Association's (UVAA) Annual Summer Arts Festival is one of the largest of its kind in the Pacific Northwest, and considered a premier community arts event.

The 43rd Annual Summer Arts Festival, presented yearly on the last full weekend in June, is held on the grounds of the Umpqua Valley Arts Center located in tree-filled Fir Grove Park. The Arts Center home, the Historic 1917 Old Soldiers Home, sits regally amongst majestic firs and natural flora making this an ideal setting to celebrate creativity and showcase art.

In its 43rd year, the Annual Summer Arts Festival has an outstanding reputation

Friday, June 24, 2011, noon–8:00 pm

(entertainment until 9:00 pm)

Saturday, June 25, 2011, 10:00 am–8:00 pm

(entertainment until 9:00 pm)

Sunday, June 26, 2011, 10:00 am–4:00 pm

among participants, attracting 12–16,000 visitors annually. The Festival is a highly regarded showcase and recognized for its high quality, original art and family friendly atmosphere.

On the grounds visitors will find fine works such as paintings, jewelry, sculpture, ceramics, fiber art, glasswork, woodwork, mixed media, photography, "re-purposed" art and much, much more. All works are judged for originality and artisan quality.

Musicians and dance performers share

their talents on two stages throughout the three-day event which includes a family friendly food court offering beer and wine for visitors 21 and older. Food vendors range from down-home barbeque to Asian delights and kids will jump for joy when they see the candy wagon. The Kids Zone, open daily from noon–4pm, offers free and creative activities to inspire children of all ages.

Volunteers are the backbone of this community jewel with a 3-day total of over 145 serving as everything from gate greeters to sanitation engineers.

Proceeds from this Festival help support Arts in Education programs, providing Arts Education to elementary schools in Douglas County. A complete sponsor list, entertainment line-up and vendor list is available at www.uvarts.com

170
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Many of acoustic music's brightest stars convene for a journey through Bluegrass, Celtic, Jazz and Old-time music, hosted by 6-time Grand National Fiddle Champions Tristan & Tashina Clarridge

DAROL ANGER

Grammy nominated founding member of the David Grisman Quintet has reshaped fiddling all over the globe

NIC GAREISS

Nic "...may be the most inventive and expressive step dancer on the scene" -Boston Herald

JEREMY KITTEL

National Scottish Fiddle Champion

TONY TRISCHKA

"One of the most impressive banjoists alive." (Billboard) Tony has played with Bruce Springsteen, Steve Martin, Alison Krauss, Bela Fleck...

ROGER TALLROTH

Guitar virtuoso from the internationally renown Swedish group, Vasen

BRUCE MOLSKY

A premier master of Appalachian old-time music

BILLY CONTRERAS

Jazz violin genius, & fiddler with George Jones

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"Chamber music's finely calibrated arrangements with bluegrass's playful virtuosity and pop music's melodic resourcefulness." (Boston Globe)

SCOTT NYGAARD

"Possibly the best acoustic guitarist to come along in bluegrass music since Tony Rice." -Edmonton Journal

BRITTANY HAAS

Phenomenal old-time fiddler of Crooked Still, and fiddler with Steve Martin on Letterman, and Saturday Night Live

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MORE!

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BrownPaperTickets.com (800) 838-3006 (24 hrs)
Adults: \$20 Adv / \$22 door | Kids 12 and under: \$5 / \$7
SummerStringSummit.com



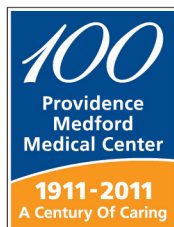
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- Home care and hospice

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